

THE CANADIAN INDEPENDENT

OFFICIAL
ORGAN
OF THE
INDEPENDENT
THEATRES
ASSOCIATION

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IS PERFORMING RIGHTS SPLIT COMING?

CO-OPERATION BRINGS BIG CASH RETURNS

Definite proof that Co-operation among film exhibitors pays big cash dividends was shown at a luncheon meeting of the Canadian Independent Theatres Association, held in the King Edward Hotel last week. The Board of Directors of the Association, presented to the meeting a signed contract offered by one of Canada's leading electrical concerns and entailing a special and substantial discount on the purchase price of lamps, purchased for theatres listed as members of the Canadian Independent Association.

The old question of bad prints and films was also brought up and considerable time was given to the discussion. After various methods had been suggested by which an improvement could be obtained, it was decided that the members of the various exchanges be invited to a conference, in the hope that this would save the Organization from having to take more drastic action.

Mr. H. Freedman, newly elected President of the Association, introduced Theo. L. J. Greenslade the new managing editor of the Canadian Independent Magazine, who voiced a plea for every member to work wholeheartedly towards the formation of a strong and inclusive national body.

IN APPRECIATION!

We are gratified with the response received to-date by the Canadian Independent, but our drive for subscriptions is still on. For your convenience there is a subscription form on the back cover. Help us to help you. Subscribe to-day to the Canadian Independent.

GO WEST YOUNG MAN!

Mae West who taught the world to appreciate curves on something more than race tracks has hit upon a novel publicity stunt for her new picture "Go West Young Man, Go West."

Eight batchelors of specified figure, form and finery will be selected by local theatres in 8 large Eastern cities and will go to Hollywood for an eight day vacation as the guests of Miss West. What hospitality!

ANNUAL DANCE CERTAIN OF SUCCESS

With the old maestro, Romanielli waving the baton, the 5th Annual Motion Picture Ball, scheduled for Nov. 6th, gives promises of being one of the outstanding highlights of the coming inter-season. Tickets have been moving steadily and as the supply is being limited it looks as if it is going to be a case of "he who hesitates is lost."

INDEPENDENT RUSHES TO RESCUE

Reports have come into the news room of the Canadian Independent Magazine, that the owner of one of a chain of theatres has been so interested in the number of customers passing the turnstiles of nearby independent that he has paid a spotter to sit at a nearby apartment window and make a check.

We have been informed that for much less than he is now paying, the independent theatre owner is quite willing to furnish his rival with a complete and correct count.

Independent Theatre Owners Warned To Insist on Getting License Forms

The possibility of a split between the Canadian and the American Performing Rights Society still remains an enigma and it is impossible to learn whether the American organization will continue its distribution through the Canadian Society after December 31, 1936. The Canadian Body is firm in its announcement that at the present time it represents not only the American Society of Composers, Authors, and Publishers, but also, the British Society and affiliated European Societies, and that any theatre performing music in the repertoire of these groups must still obtain a license from the Canadian Society.

They maintain, however, that all licenses are subject to withdrawal of their repertoire by either the American or the British Society, or both. On the other hand, however, they claim that should such an occurrence take place, any license previously issued be honoured by them.

Whether such an "honouring" would have any physical value seems to be a subject of doubt among many theatre owners.

At a recent luncheon meeting of the Canadian Independent Theatre's Association, strong warning was issued that exhibitors should make a careful study of the whole line-up before paying any further fees, and the necessity of obtaining, not merely a receipt for money paid, but a definite license, was stressed in a letter from Colonel Cooper, Vice-President of the Musical Protective Society of Canada. The letter in part read; Gentlemen:

We are now prepared to tell you definitely that we believe every theatre owner in Canada may safely pay his fees at the rates quoted to December 31st 1936. However, each exhibitor when paying his money should demand a license from the Canadian Performing Right Society known as "T. A. No. ...". This

License should be dated and signed by the Canadian Performing Right Society and should show definitely the "date of termination", and that date should be the date to which each exhibitor has paid his fees. An ordinary receipt for the money should not be accepted.

The rates at which the licenses for 1937 will be issued have not yet been fixed.

For your information.

Yours sincerely,

Col. A. Cooper

SPECIAL ANNOUNCEMENT

The Canadian Independent Theatres' Association take this opportunity in introducing their new managing editor, Mr. Theo. L. J. Greenslade and wishing him success in his new undertaking.

Mr. Greenslade has been a newspaperman and fiction writer for a number of years and brings to the magazine a wealth of information gathered in various parts of the world.

H. FREEDMAN

President Canadian
Independent Theatres
Association

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EDITORIAL VIEWS

By calmly ignoring the world in general and the League of Nations in particular Mussolini for once and all time successfully showed the world how a small but united force could play havoc with a loosely knit although far more majestic body.

The positions of Mussolini and the League of Nations are comparable in Canada to the differences of the members of the combines and the Independent Theatres. It is really a startling picture. Here on one side stand approximately 700 or more theatres, individually owned and in the main providing incomes to private persons, who in turn are a worthwhile percentage of diversified body known as the People of Canada.

On the other hand are ranged some two hundred houses, members of huge combines, powerfully woven together and at present keeping upon the Independent, what in reality amounts to a strangle hold.

Through the length and breadth of Canada, Independent Theatres have felt the paralyzing blows of "hard times" and have done everything to keep their heads above water. Everything? No! That is incorrect. They have done everything but the one thing that can bring permanent salvation. They have done everything but make a whole hearted effort to unite and form a mutual alliance, strong in its loyalties and broad in its individuality.

Thousands of dollars have been spent on advertising, on special attractions, on attend-

LULL BEFORE STORM
IN MOVIE BATTLE

Reports from reliable sources indicate that West Coast Motion Picture interest are girding their loins for what may prove to be the battle of the century. It is expected that the Government vs. Motion Picture conflict will take place shortly after the opening of the next congress.

At present there are several anti-trust bills ready both in the House and in the Senate, which although not directly aimed, cannot help but affect the West Coast interests. These bills, together with unfinished film business' pertaining to patent pooling, block booking, copyright and proposed Federal Commission control of movies, as well as the present Administrations efforts to produce motion pictures of its own give practically a united front to the Government.

ance boosting schemes and though each has brought its results, there has been through it all an obvious lack of sincerely and tensely combined effort. Good business is not simply meeting to-day's problems with to-day's effort or surmounting the obstacle which it is impossible to overlook. Good business is to meet to-day's hazard with a plan which is tomorrow's surety. And such a plan can only exist when Independent Theatre Owners forget personal differences. Are willing to make small sacrifices, and are ready to stand together under one banner, the banner of unity.

Petty squabbles must be a thing of the past. If the Theatre owner across the street is an Independent it is not going to do you one bit of good eventually, to attempt to force him to close his doors. Your job (and job is the only term that can be used for it) is to get together, with your eyes set on the goal of a living for both of you and in your minds and your hearts the thought of Your Duty to Your Patrons, Your Duty to Each Other and your Responsibilities to the other Independent throughout Canada for whom your actions should be a Business, a Social, and a Moral Example.

Letters to Editor

"Dear Sirs;

"We have received one or two copies of the Canadian Independent and have read same with interest.

"In the Far West we have our problems too, as we are so far from the centre of the Motion Picture Distribution and Government regulation of Performing Rights etc; that the information we get on many matters is very meagre and at times very unreliable.

"We understand that your organization is ready and willing to keep its subscribers advised as fully as possible on matters pertaining to the industry.

"We also trust that your organization will grow and prosper; as we have had several independent organizations started in the east; but they all died out on account of not having sufficient scope and no affiliation with the bigger Eastern Independent Organizations; with the result that they were practically smothered by the Distributors opposition before they got well started.

"Yours very truly,
Star Theatre
A. C. Blaine."

Editorial Note; We have replied by letter to Mr. Blaine but take this opportunity of thanking him publically for his interest and expressing the hope that in the future there will be a strong organization of the independent theatres of the West.

PUBLIC SEEK
ATMOSPHERE

One of the greatest assets of a theatre is that intangible something known as "atmosphere" which gives it a distinction, often a charm, that sets it apart from other theatres. Many of older generation of theatregoers will remember it as being associated with the "legitimate" theatre, not only in the big cities but in smaller towns. The type of production had much to do with it, of course, but there were physical elements that bore decisively on it.

Motion picture theatres, particularly those in the small towns and neighbourhood houses, have definitely lacked "atmosphere," mainly through hasty and skimpy construction, the conversion of an old building erected for some other purpose into a theatre, through ignorance and carelessness. But now that there are several picture houses in cities of but moderate size, when patrons are "shopping" not only for pictures but for theatres that exercise some special distinctive attraction for them. The matter of creating an "atmosphere" that will draw patrons to the theatre is becoming increasingly important.

The type and quality of pictures shown gives an atmosphere to a cinema when the exhibitor is able to pick and choose the fare he offers his
(Continued on page 3)

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or if you prefer, drop a line to Johnny Cohn of

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DIGEST of REVIEWS

The purpose of this column is not to Review pictures but to give excerpts from Reviews by various Trade Publications so that the busy Exhibitor will be able to get a general idea of the quality of Releases without spending too much time studying these publications.

LA KERMESE HEROIQUE—AMERICAN-TOBIS—95 MIN.

Cast—Francoise Rosay, Alerme, Jean Murat, Louis Jouvet, Lynne Clevers, Micheline Cheirel, Maryse Wendling, Ginette Gaubert, Marguerite Duccuret, Bernard Lamer, Alfred Adam, Pierre Labry, Arthur Devere, Marcel Carpentier, Alexander D'Arcy, Claude Saint Val, Delphin.

HOLLYWOOD REPORTER:

Packed with clever acting by principals and supporting cast, hilarious comedy and sparkling French dialogue that flashes in crisply translated English titles, this feature that won Grand Prize of the French Cinema and the gold medal of the Venice International Exposition of Cinematography is an outstanding photoplay that will delight American audiences.

BOX-OFFICE:

The sure-fire human qualities of this hilarious French satire make it delightful entertainment, the gay and sparkling dialogue of the super-imposed English titles insuring its universal appeal. Settings and costumes are rich and authentic, direction of Jacques Feyder maintains a deft comedy touch and the acting of even the minor principals is deserving of praise. The male residents of a little Flemish village in the 17th century are dismayed to learn that a Spanish regiment will visit them. Fearing atrocities, the Mayor feigns death while the other men go into hiding. But the women, led by the Mayor's crafty wife, take the opposite course. Welcoming the Spaniards with open arms, they successfully forestall trouble and, at the same time, find the invaders extremely pleasant companions.

CRAIG'S WIFE—COLUMBIA—85 MIN.

Cast—Rosalind Russell, John Boles, Billie Burke, Jane Darwell, Dorothy Wilson, Alma Kruger, Thomas Mitchell.

THE FILM DAILY:

George Kelly's Pulitzer Prize play of 1926, filmed silently by Pathe two years later, emerges upon the sound-screen a faithful translation of the original, its appeal necessarily to the adult audience, and particularly at least one section of the so-called feminine adult audience.

DIMPLES—20th CENTURY FOX—79 MIN.

Cast—Shirley Temple, Frank Morgan, Helen Westley, Robert Kent, Stepin Fetchit, Astrid Allwyn, Delma Byron, Berton Churchill, Paul Stanton, Julius Tannen, John Carradine, Billy McClain, Jack Clifford, Betty Joan Hainey, Arthur Aylesworth, Hall Johnson Choir, Leonard Kibrick, Warner Walter, George Weidler, Jesse Scott, Thurman Black.

THE FILM DAILY:

Another topnotch Shirley Temple vehicle that will be sure-fire with everyone everywhere, which means a boxoffice landslide from top to bottom.

The amazing child duplicates all her best features of previous pictures and adds a new one or two in a neatly tailored story based on a happily conceived idea.

BOX-OFFICE:

This picture could be reviewed in two words—Shirley Temple. That's all that showmen need know about it, except that it brings the same high percentage of entertainment, popularity and revenue-grabbing possibilities that have featured all of the recent Temple pictures. A somewhat different story, enabling the interpolation of parts of the first performance of "Uncle Tom's Cabin," a play within a play, affords Shirley a double opportunity to display her seemingly limitless talents, which are brought out to their fullest and at their best through masterful direction.

PERSONALS

Harry Lester of the Bonita Theatre, Toronto, and his wife are expecting a blessed event to occur shortly. Harry has two hopes, one that it is a girl and second that it is not a "double bill."

PUBLIC SEEK ATMOSPHERE

(Continued from page 2)

patrons. But in these days of duals, premiums, cash and auto give - aways, the atmosphere lent by the type of picture is almost lost in smaller cities. The exhibitor must have recourse to other elements to gain that elusive, compelling quality.

The physical aspect of his theatre is a most important characteristic. Does it charm the eye on beholding its exterior? Has beauty of line and material? Has it been designed by a man who knows the intricacies of designing and building or has it just been thrown together by a contractor whose only interest is in getting the job done and getting his pay for it? Has color been employed to add attractiveness to the exterior? Has the lighting of the front been studied so that it will accentuate the attractive features and obscure blemishes that repel?

The exhibitor himself, unless he has a wide knowledge of architecture, of building materials, of color and the science of lighting, is most apt to go wrong in planning his own theatre. It requires the knowledge and experience of an architect who has devoted study

(Continued on page 4)

TWICE TOLD TALES

She slipped off her shoes and crossed a gorgeous pair of silk clad legs. "Are you sure you love me, Honey?" she murmured. He emitted a grunting sound and his breathing was heavy.

"Are you positive there will never be another woman?" she queried as she undid a couple of fasteners and a dainty gown slithered gracefully to the floor.

"Well, if you're sure, then I'm not afraid," she continued as she wriggled out of her pink silk slip and placed it on the bed.

Her hand stole around to her back to unhook a dainty garment she smiled. "Oh Darling! I feel so happy. Just think of it. Tomorrow we leave for New York. Good night darling." She hung up the telephone and slipped contentedly into bed.

Editor's note: Don't blame us if you had the wrong idea.

George Raft says he knows a guy who's so yellow that he's orangeade in his veins.

A movie star got home one night and discovered that her little son had been very naughty. "I'm sorry," she said to him, "but you have been a bad boy and I will have to punish you. Go out in the yard and find me a switch." In a few minutes the kid came back, handed his mother a large stone and said, "I couldn't find a switch, but here's a rock that you can throw at me."

(Continued on page 4)

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PUBLIC SEEK ATMOSPHERE

(Continued from page 3)

to the subject to give the charm and appeal meant by "atmosphere" to the front of a theatre.

A squat, shallow or cluttered-up lobby can overcome the appeal of an attractive theatre front. The lobby need not necessarily be large to give that feeling of comfort and ease which lends so much to atmosphere, but it should be well proportioned, attractively decorated and lighted. Bare ceilings, bare walls give a barn-like effect which is disenchanting—and your theatre should be enchanting to your patrons.

Bare and dirty walls in the orchestra and balcony, walls that have no character, nothing to attract and gratify the eye, have a deadening effect on imagination of patrons in it—and the object of your theatre is to excite the imagination of patrons, get them into a pleasant and receptive frame of mind so that features of your screen fare which do not appeal to them — and no picture can please every patron alike—will not dampen their appreciation of its good qualities. Wall and ceiling decorations, balcony line and pitch, all add their bit to the intangibles which create "atmosphere."

Neatly garbed, pleasant and courteous attendants, without obsequiousness, add their share to the "atmosphere" of a theatre, as do the comfort and good appearance of the seats, an attractive proscenium, good carpets, drapes that are pleasant to behold in material, color and arrangement. Interior lighting, in color, degree of brightness, and skilful arrangement lend a very appreciable share to the atmospheric quality of a theatre.

Cleanliness, the absence of all unpleasant musty odors, old and deadened air, draughts, sudden increasing or decreasing of warmth in cold weather, of sudden variations in temperature of air-conditioned houses—should be guarded against as an army of enemies of atmosphere—of the charm and beauty that bring patrons into your theatre and keep them in an anticipatory frame of mind to be pleased by the entertainment you offer them.

U.S. LEADING WORLD WITH BIG MARGIN

According to the Washington D.C. numerical experts the weekly attendance at theatres in America total approximately ten times the full population of Canada and that is only the beginning. After figuring out the weekly attendance in the United States they go on to give the world in general with the following summary.

Capital \$265,000,000 (world)
\$2,000,000,000.

Theatres; one for every 20,716 persons (world) one for every 6,724 (U.S.)

In the U. S., production costs \$125,000,000 a year, of which 64% is for salaries. Producers have \$100,000,000 invested in studios and equipment, employ 28,000. Theatre investment is \$1,800,000,000. Exhibitors pay \$255,000,000 a year in rentals, employ 236,500. Yearly gross for 15,378 theatres in the U. S. is \$750,000,000. The industry pays \$100,000,000 a year taxes, \$77,000,000 for advertising. In the U. S. between 75% and 85% of adults cinemadicts buy tickets between 7.30 p.m. and 8:30 p.m. Average daily attendance at U. S. cinemansion is 11,425,000.

TWICE TOLD TALES

(Continued from page 3)

A certain supervisor was trying to give an order to Schwab's Pharmacy over the telephone, but Jack Schwab couldn't understand him and the customer finally hung up. A half hour later, the supervisor's chauffeur showed up at the drug store with the following note: "I don't want vasio-line; what I want is glisserine. Is that plane enough? I persoom you can spell."

* * *

A New York agent was bragging to his friends back east about how royally he had been treated while in Hollywood. "It was nothing but eat all the time," he said, "I had breakfasts, lunches and dinners galore given to me. In fact," he added, "I hardly had my knife out of my mouth all the time I was there."

BRITISH COLUMBIA STARTS TO MAKE MOTION PICTURES

Canada may soon join the ranks of motion picture producer in a sincere way if studios, now operating in Victoria, B. C. continue to advance. About two years ago, someone conceived the idea that because of the strict quota regulations production on Vancouver Island would pay big returns. Accordingly Mr. Bishop, who was formerly with Columbia Films, went into action and formed Central Films Limited. The studio officially opened almost a year ago and working in cooperation with Columbia have already produced several films.

Reginald Hincks, well-known



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across Canada for his work on the legitimate stage during the last 15 years has been appointed casting director.

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